/69 cont./

829 577 as I noted to my astonishment, according to the extent of the hospitality that they offered, to be "kĩra" meant not to let there be any lack of beijũs and pũserego, the flat cakes and the best paste-drink made of mandioca, at the reception. As far as the Nahuquá and possibly also the Mehinakũ /Mehinacu/ were concerned, it was the same information, based in part on experience, in part on hearsay, which is regarded as the most important for our autumn journeys: good and bad hotels.

823 537 805 But what a difference between a printed Baedeker and this gesticulation, this sound-painting, this relentless creeping from one halting-place to another in the enumeration of stations! From where we are to the second Bakaïrí /70/ village one day's journey, from the second to the third two, and so on -- no, one did not race madly along like that in the good old days that I was experiencing here. First one sits down in the canoe, "pẽpi," and rows, rows, "pẽpi, pẽpi, pẽpi" -- one rows with paddles, dipping right and left, and one comes to rapids, bububu... How high it drops: with each bu, bu, the hand goes one step down from the top, and how frightened the women are and cry. "pekũto ãh, ãh, ãh...!" At this spot the pẽpi -- a vigorous step toward the ground -- must be pushed forward through rocks, with what groaning, and the "mayáku," the carrying baskets, laboriously -- the left shoulder is tapped one, two, three times -- carried overland. But one climbs in again and rows, pẽpi, pẽpi, pẽpi. Far, far -- the voice soars ih....., so far ih....., and the mouth, pointed like a snout, while the head is convulsively bent back at the nape, shows in what direction of the compass ih..... Over this the sun sinks: the hand, outstretched as far as possible, reaches toward the west, describing an arc, and aims at the point in the sky where the sun will be standing when one -- iah.....á -- enters the harbor. Here we shall be among the: "Bakaïrí, Bakaïrí, Bakaïrí!" "Kĩra, kĩra!" and here we shall be well received. Perhaps one has also passed a place where there is good fishing, where "matrinchams" or "piranyas" are to be shot: whereas otherwise words have the accent on the penultimate syllable,

/70 cont./

123 305 [531] norŝiu, pône, it is now -- as though we were to say "jahrẽ" /the German word for "years," but with the accent on the final syllable/ -- transferred to the last one "noroki," "ponẽ," and the arrow flies, tsök, tsök, from the bow.

Beyond the Nahuquŝ, however, where the knowledge of details becomes vague, only the days' journeys themselves are given. The right hand, slowly rising in even motion, describes an arc from east to west, arrives down there, and suddenly is laid on the cheek coming up to meet it, remains there while the eyes are wearily closed, and then grasps the little finger of the left hand: sleep once. Then again the same figure, but the ring finger is grasped with the little finger and both are drawn aside: sleep twice, and so forth. Be attentive, noble listener, for woe to you if you ask a question -- there is no other way to help you but to begin again from the beginning.

123 [802] But revenge is sweet. My turn also came, for they wanted to know how far it is to Cuyabŝ, my starting point. Their faces were priceless when I counted off, first, the fingers of my left hand, then my right, then, exactly according to their method of counting, went over the toes of the left foot and those of the right, traveled and slept between each two fingers and each two toes in the prescribed way, and finally had to grasp my hair, pulling it apart, to demonstrate that the number of days still did not extend far enough and was more than 20! Then they murmured their "hõu, hõu" of amazement or "õko, õko, he õko" more and more impatiently: all talked at once and finally joined in the hearty laughter of sheer disbelief.

186 /71/ Individual Indian tribes were also ridiculed in vivid pantomime on account of their peculiarities: the Nahuquŝ were funny because of their beards, the Suyŝ, or, as the Bakaïrí say, Schuyŝ, had to bear the brunt because of their cork-disk which they wore in the lower lip, for which the actors stretched their lower lip far forward and produced a made-up jargon of snapping tones, the Trumaí were imitated with a horrible "huhuhuhu" and, because of their barbaric habit of tossing war captives into the river with their hands tied behind them, were presented as objects partly of scorn or disgust, partly of fear.